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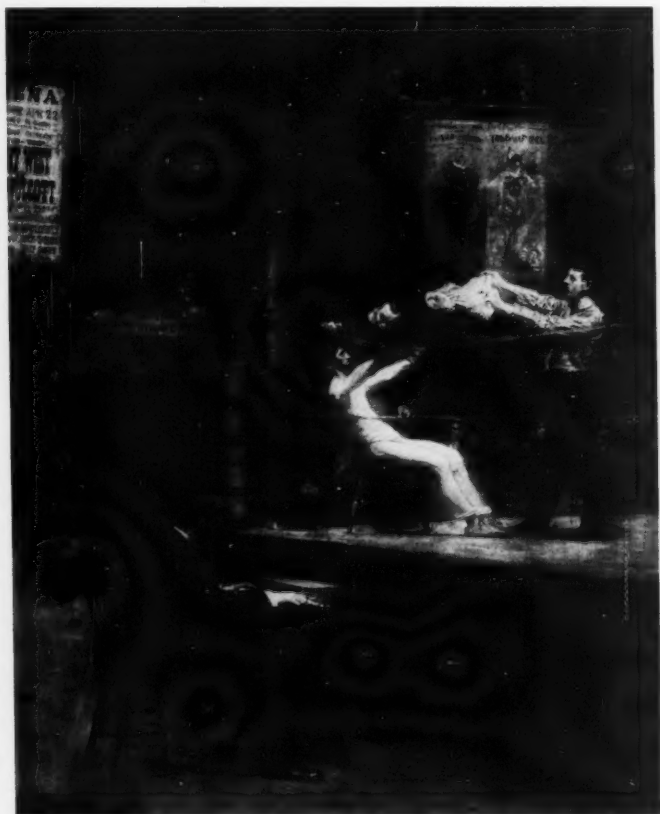
CARNEGIE
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VOLUME XIX

PITTSBURGH, PA., MAY 1945

NUMBER 2



BETWEEN ROUNDS BY THOMAS EAKINS

Lent by Philadelphia Museum of Art

THOMAS EAKINS CENTENNIAL EXHIBITION

(See Page 35)

CARNEGIE MAGAZINE

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VOLUME XIX

NUMBER 2

MAY 1945

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KNEE-DEEP IN JUNE

Tell you what I like the best—
'Long about knee-deep in June,
'Bout the time strawberries melts
On the vine—some afternoon
Like to jes' git out and rest,
And not work at nothin' else!

* * * *

March ain't never nothin' new!—
Aprile's altogether too

Brash fer me! and May—I jes'
'Bominate its promises—
Little hints o' sunshine and
Green around the timber-land—
A few blossoms, and a few
Chip-birds, and a sprout er two—
Drap asleep, and it turns in
'Fore daylight and snows ag'in!—
But when June comes—Clear my th' oat
With wild honey!—Rench my hair
In the dew! and hold my coat!

Whoop out loud! and th'ow my hat!—
June wants me, and I'm to spare!
Spread them shadders anywhere,
I'll git down and waller there,
And obleeged to you at that!

—JAMES WHITCOMB RILEY

•••

If you do sweat to put a tyrant down,
You sleep in peace, the tyrant being slain;
If you do fight against your country's foes,
Your country's fat shall pay your pains the hire;
If you do fight in safeguard of your wives,
Your wives shall welcome home the conquerors;
If you do free your children from the sword,
Your children's children quit it in your age.

—KING RICHARD III

CARNEGIE INSTITUTE

4400 Forbes Street

Hours: 10:00 A.M. to 6:00 P.M., weekdays
2:00 to 6:00 P.M., Sundays

FINE ARTS GALLERIES

JUNE 7—JULY 15, 1945

Exhibition of Paintings by Pittsburgh Artists.

The following artists have been selected to exhibit: L. W. Blanchard, John D. Clarkson, Aleta Cornelius, Marty Lewis Cornelius, C. Kermit Ewing, Everett Glasgow, Balcomb Greene, Johanna K. W. Hailman, Margaret Edmonds Jensen, Paul Karlen, Robert L. Lepper.

William C. Libby, Leonard Lieb, Henry Lisi, R. D. Long, Norwood MacGillvary, Carolin McCreary, Louise Pershing, Wilfred A. Readie, Samuel Rosenberg, Frances Cox Sankey, Mildred Schmetz, Marjorie Wickerham Schroeder.

Raymond Simboli, Rachel McClelland Sutton, Helen J. Topp, Frank A. Trapp, Russell G. Twiggs, Virginia J. Ward, Abe Weiner, Milton Weiss, Richard E. Williams, Richard H. Wilt, Robert R. Young.

MUSEUM

With World War II shifting focus to the eastern hemisphere, the South Pacific and Asiatic exhibition assumes enhanced interest. Two large illustrated mural maps show "The Natural History of the Pacific War Area" and "The Burma Road"; four dioramas, "Devil Dancers of Tiber," "Hong Kong Coolie," "Tiger Hunt in India," and "A Gentlemen of Korea," give accurate scenes in minute detail; and Asiatic and South Sea shells, insects, butterflies, plants, birds, and mammals are on display.

LIBRARY

Hours: 9:00 A.M. to 10:00 P.M., weekdays
2:00 to 6:00 P.M., Sundays

From May 26 through September 15, the Business Branch will close at 1:00 P.M., Saturday. During July and August the Downtown Branch will close at 1:00 P.M., Saturday.

Beginning June 15, the branch children's rooms will close at 6:00 P.M.

MUSIC HALL

Free organ recitals are given by Marshall Bidwell every Saturday evening at 8:15 o'clock and every Sunday afternoon at 4:00 o'clock, from October through June.

A program for young people will be featured Sunday afternoon, June 3.

•••

The Carnegie Institute, in the broadest sense, holds its possessions in trust for mankind and for the constant welfare and happiness of the race. Anyone, therefore, who by a gift of beautiful works of art, or objects of scientific value, or a donation to its financial resources, aids in the growth of these collections and the extension of its service is contributing substantially to the glorious mission of the Institute.

THOMAS EAKINS, CONSISTENT REALIST

An Exhibition Commemorating the Centennial of His Birth

By JOHN O'CONNOR, JR.

Acting Director, Department of Fine Arts, Carnegie Institute



THE CARNEGIE INSTITUTE may very appropriately commemorate the centennial of the birth of Thomas Eakins with an exhibition of his paintings not only because of his importance and position in

American art but also because the Carnegie Institute may modestly claim a little place in his career. The Institute is again honoring an artist whom it acclaimed during his lifetime (1844-1916), when he was ignored and neglected in many places.

Lloyd Goodrich, in his book *Thomas Eakins, His Life and Work*, states that the recognition of the artist came first from outside his native city. He then goes on to relate Eakins' record at the Carnegie Institute. He exhibited two paintings in the first International in 1896, "The Writing Master" and "Rail Shooting," and he showed in each International thereafter, with a few exceptions, through 1912. He was invited to serve on the Jury of Award in 1899, 1900, 1901, 1903, and 1905. In the eleventh International, in 1907, his portrait of Professor Leslie W. Miller was awarded Second Prize. Of this painting Robert Henri wrote: "Look, if you will, at the portrait of Miller for a man's feeling for a man. This is what I call a beautiful portrait; not a pretty or a swagger portrait, but an honest, respectful, appreciative, man-to-man portrait."

Eakins was receiving recognition in Pittsburgh when it could be said, "This is the Philadelphian whom

Philadelphians have never thought it worth while to honor." The story is told that when John Singer Sargent was visiting in Philadelphia, in the early nineteen hundreds, his socially prominent hostess decided to give a dinner in his honor. But whom should she invite? "Eakins," suggested Sargent. "Eakins?" repeated the lady, "but who is Eakins?"

Philadelphia has made amends. Struthers Burt in his recent volume *Philadelphia, Holy Experiment* calls the roll of Philadelphia artists and ends with "the greatest of them all, the really great Thomas Eakins." How great? And what is his position among American artists? Well, this question was answered by Walt Whitman in a conversation about Eakins with Horace Traubel. "It is hard to make or justify comparisons of great men: stars differ in glory: who shall say one star is eminent beyond the rest of the stars? But we have an instinct in the matter—you have yours, I have mine. Shall we quarrel about the stars?"

The exhibition at the Carnegie Institute is the third important show of paintings by Thomas Eakins commemorating the centennial of his birth. The first was very properly held at the Philadelphia Museum of Art in April and May, 1944, and the second at M. Knoedler & Company, New York, in June and July, 1944. After the first show the Philadelphia Museum organized a touring exhibition of works by Thomas Eakins. This touring exhibition forms the nucleus of the present show. Through the generosity of the owners of Eakins paintings, the Institute was able to enlarge the exhibition and make it comparable in quality and quantity to the other two. There are one hundred and thirteen items in the show and in ad-

dition six pieces of sculpture by Eakins and four figures by his pupil and friend Samuel Murray.

The story of Thomas Cowperthwait Eakins as told by himself is brief and simple, as became the man. In reply to a request for information about his career, he wrote in 1893: "I was born July 25, 1844. My father's father was from the north of Ireland of the Scotch Irish. On my mother's side my blood is English and Hollandish. I was a pupil of Gérôme, also of Bonnat and of Dumont, sculptor. I have taught in life classes, and lectured on anatomy continuously since 1873. I have painted many pictures and done a little sculpture. For the public I believe my life is all in my work."

It should be added to this account that he was born in Philadelphia and first studied at The Pennsylvania Academy of the Fine Arts; that in 1866 he went to Paris, where he remained for three years with the exception of a trip to Spain in December 1869, when he came to know and to be much influenced by the work of Ribera and Velasquez. He returned to the United States in the summer of 1870, settled in his native city, taught at The Pennsylvania Academy from 1876 until 1886, and later at the new school, The Art Students League of Philadelphia.

All the time he carried on his career in painting in his home and studio at 1729 Mount Vernon Street, where he died June 25, 1916.

There are important canvases in the exhibition from each period and each phase of the artist's career. Perhaps the earliest are "Portrait of a Young Lady," "Study of a Girl's Head," "Home Scene," and "Margaret" (sketch). These are from the beginning of his career when he painted the life he knew before he went abroad, his family and his friends. And then come the paintings of American outdoor life, like "Oarsman in a Single Scull" (sketch), "The Biglen Brothers Turning the Stake," "Sailing," "The Pair-Oared Shell," "The Biglen Brothers Ready to

Start the Race," and "Sailboats Racing on the Delaware." To this latter group of paintings belongs "The Fairman Rogers Four-in-hand," though not painted until 1879. This painting was a commission, and for it Eakins made extensive studies, some of which are happily in the exhibition.

Of these paintings of outdoor life Lloyd Goodrich writes: "These were all virgin themes. Every picture was part of his daily life, every figure a portrait of someone he knew, every scene a familiar one. It was the material closest to him, presented with



PROFESSOR LESLIE W. MILLER
Lent by Philadelphia Museum of Art

unconscious simplicity and truth. No trace of imitative style could be found in these works; they were products of an essentially original vision. Keen first-hand observation appeared in the truth to character of these rough sportsmen with their natural, unstudied gestures and attitudes, in the almost photographic sharpness of details, in the fidelity to the color and atmosphere of this country—the high, remote skies, the strong sunlight, the clear air, the brown bareness of grass and trees and fields for half the year. These were things he had never learned in Gérôme's studio. Among painters of the time, only Winslow Homer approached the fresh authenticity of these records of American outdoor life."

Closely related to the outdoor paintings of life in America are the canvases of athletes, prize-fighting scenes in particular. In the exhibition are "Between Rounds," "Salutat," "Taking the Count" (sketch), "Billy Smith" (sketch), and "The Referee" (study). These pictures call to mind the fact that in spite of Eakins' great interest in the human figure and anatomy, he painted few nudes. "The Swimming Hole," represented in the exhibition by a sketch, in which he used the nude with the greatest freedom, is an exception. The only female nudes are in the various compositions of "William Rush and His Model" and "William Rush Carving His Allegorical Figure of the Schuylkill River," of which there are two versions in the exhibition and a number of studies. About the time of the painting "The Swimming Hole" he attempted a few studies of idyllic figures outdoors in the sunlight, like "An Arcadian" in the exhibition, in which he essayed a more lyrical and poetical strain than he had ever displayed before. This mood was short-lived, and he returned almost immediately to realism.

In the middle eighties, after his resignation as Director of the School of The Pennsylvania Academy, he gave up figure composition and his work was to



HIS EMINENCE SEBASTIANO
CARDINAL MARTINELLI

Lent by The Catholic University of America

become almost entirely portraiture. It is true that the famous "The Gross Clinic," which is, in fact, a portrait of Dr. Samuel David Gross, was done in 1875. It is represented in the exhibition by a sketch which demonstrates how completely with a few brush strokes the artist envisaged the finished canvas. "The Gross Clinic" was not commissioned, and not until three years after it was completed did Jefferson Medical College buy it, for two hundred dollars; and then it was hung in a spot in the College where the public seldom saw it. It was not until 1879 that it was seen in an art exhibition in Eakins' native city and then under very strange circumstances. It is of this picture that Henry McBride wrote: "The portrait of Dr. Gross is not only one of the greatest pictures to have been produced in America but one of the greatest pictures of modern times anywhere."

And then too there is "The Writing Master," done in 1882, which is, after all, the portrait of his father. In 1889 Eakins painted "The Agnew Clinic,"

which is represented by a sketch in the exhibition. The students of the Medical School of the University of Pennsylvania commissioned the picture of their instructor, Dr. D. Hayes Agnew. The price agreed on was seven hundred and fifty dollars. Instead of painting a conventional single figure, the artist was led by his admiration of Dr. Agnew to paint his largest and most ambitious canvas. He told the students, however, that the price would remain the same; all he asked was that they should come and pose for the figures in the background.

When Eakins took up portraiture, commissions were few and far between. His sitters were friends, students, members of his family, or others he asked to pose—Walt Whitman, for instance. On many of his portraits you will find the inscription "To my friend——," which indicates that he presented the canvas to the sitter. Rudolph Hennig posed for "The Cello Player" in the present exhibition, and when it was purchased by The Pennsylvania Academy of the Fine Arts in 1897 Eakins gave Hennig half the purchase price for posing.

In the decade of 1900 to 1910 he painted some of his most important pictures: "The Thinker," "Music," portraits of Mrs. Frishmuth, Professor Miller, Signorad Arza, Professor Forbes, Dr. Thomson, the later version of the William Rush theme, and the magnificent portraits of Catholic prelates, three of which—Archbishop William Henry Elder, His Eminence Sebastiano

Cardinal Martinelli, and Monsignor Diomede Faiconio—are in the exhibition. The portrait of Joseph R. Woodwell, painted in 1904, which is owned by the Carnegie Institute and is in the exhibition, belongs to this very productive period. It is done, like all his portraits, with rugged honesty and realism. There is no attempt to embellish or glorify. It is painted with

searching and powerful objectivity. "That is the way it is," he would say. It has all the marks of modeling and sound structure, straightforward statement of fact, splendid draftsmanship, and austerity that mark the works of Thomas Eakins.

Thomas Eakins was the most consistent, thoroughgoing, and complete of American realists. Not for all the polite and squeamish in the world would he remove the blood

on the hand of Dr. Gross or Dr. Agnew. He saw it and that was the way it had to be. It is as Walt Whitman said of him, "I never knew of but one artist and that's Tom Eakins, who could resist the temptation to see what ought to be, rather than what is." His interest was in the people of his environment and in their life and work and recreation. In this he was the forerunner of Henri, Sloan, Glackens, Luks, and Bellows, who were to initiate the movement for a native school of art. In no other American artist does one find such superb drawing, such profound form and structure. Eakins had been trained in a school of draftsmen, took seriously the dictum of Ingres that drawing is the



PORTRAIT OF A LADY WITH A SETTER DOG
Lent by The Metropolitan Museum of Art



THE BIGLEN BROTHERS TURNING THE STAKE
Lent by The Cleveland Museum of Art

probity of art, and he made innumerable sketches and studies of his subjects before he began to paint. His pictures were completely three-dimensional.

It is of Thomas Eakins, centenarian, that Dorothy Grafly wrote: "His friends, his time and his honesty—these three—rather than the influence of other

painters, shaped the Eakins that looms today, a century later, as a pioneer whose breaking of art conventions was as necessary for creative achievement in America as the breaking of soil a century before. For the Eakins art is not a mirror held to the capabilities of other painters. It is the good art earth itself."

PAINTING IN THE UNITED STATES, 1945

THE Founder's Day exhibition at the Carnegie Institute this fall will be "Painting in the United States, 1945," the third in the series of invited American exhibitions since the outbreak of World War II. It will open on the occasion of the celebration of Founder's Day, the evening of October 11, and will continue through December 9.

From 300 to 325 artists will exhibit canvases, all invited by the Institute. Each artist will be asked to send one painting which was completed within the last five years and which has not

been previously exhibited publicly in Pittsburgh.

Carnegie Institute will offer \$3,400 in prizes for the exhibition. The Jury of Award, composed of three members, will meet in Pittsburgh on September 21.

Special arrangements may be made for clubs and groups to visit the exhibition by writing the Director of Educational Work of the Department of Fine Arts, Miss Margaret M. Lee, or by telephoning Mayflower 7300. A speaker will be furnished without charge for the tour of the exhibition.

ORDER OUT OF CONFUSION

Commencement Address at Carnegie Institute of Technology

BY RUFUS H. FITZGERALD

Chancellor-Elect, University of Pittsburgh

It is an honor to be asked to give your commencement address. This occasion is a splendid example of the pleasant relationship which exists between the Carnegie Institute of Technology and the University of Pittsburgh. Bringing forth the good life in the young men and young women of the Pittsburgh area is a challenge large enough to bind us all closer together.

I am glad of this opportunity to say publicly what I have thought privately of your President. He is a man with rare qualities of intellect, integrity, and courage. He devotes his administrative energy to bring about high standards in teaching and in student performance.

Let me say a word as a citizen of Pittsburgh. In 1921 the Carnegie Corporation of New York City agreed to give eight million dollars to the Carnegie Institute of Technology, provided that institution had raised four million dollars by 1946. All of us who take pride in the City of Pittsburgh and its institutions should see to it that the Carnegie Institute of Technology gets that twelve million dollars.

Some years ago I sat in a senior's seat waiting to receive a diploma. Who gave

the commencement address, I cannot remember. I was too much occupied with my own thoughts and emotions to give attention to the hard-won philosophy of a grey-haired gentleman

who, in my opinion, was too far removed from youth to understand all that was burning in my young breast. I have witnessed too many commencements to think that you will remember what I shall say, but I deeply desire to say something which I wish had become a part of me when I was graduated.

Here, today, you are graduating from an institution of higher learning. This institu-

tion is a part of the greatest educational experiment in all history. We believe in education as no people has ever believed in it. We have said repeatedly that education is the hope of democracy. We have spent and are spending large sums of money to prepare young men and young women for a good society.

What is expected of you as graduates? Many things. I have chosen three for special emphasis this afternoon: You will be expected to think through the toughest problems that have ever faced a graduating class; you will have to re-establish values at a time when black and white have been mixed to grey; and



RUFUS H. FITZGERALD

DR. RUFUS HENRY FITZGERALD

The chancellor-elect of the University of Pittsburgh, who spoke at the forty-second commencement exercises of Carnegie Institute of Technology on May 29, 1945 in Carnegie Music Hall, becomes chancellor on July 1, succeeding Dr. John Gabbert Bowman, who on that date assumes the newly created office of president of the University. Dr. Fitzgerald came to Pitt in 1938 as provost and was made vice-chancellor four years later.

A graduate of Guilford College, N. C., in 1911, Dr. Fitzgerald took his Master's degree at the University of Tennessee eight years later and in 1943 received the honorary degree of Doctor of Laws from University of Pennsylvania. Before coming to Pittsburgh he served on the faculties of the Mississippi

Agricultural and Mechanical College, the University of Tennessee, and for nineteen years was director of the School of Fine Arts at the State University of Iowa.

Dr. Fitzgerald is chairman of the Commission on the Arts of the Association of American Colleges, executive board member of the Association of School and College Placement, a trustee of the Iowa School of Religion, a director of the Art Society of Pittsburgh and of the Young Men's Christian Association.

A native of Pelham, N. C., Dr. Fitzgerald is married and has two daughters. He is a Presbyterian; a member of Sigma Chi, Phi Kappa Phi (honorary), and of Omicron Delta Kappa.

you will be expected to execute what you undertake. In other words, you need to bring order out of confusion.

Let us take up our first point: You, as graduates, will be expected to think through the toughest problems that have ever faced a graduating class. A few years ago we took the continued existence of our society for granted, but we found out that cannot be done. The foundations on which rest the democratic society we think good have been challenged. You should think your way through the difference of opinion about many problems—think until you have real convictions about your conclusions.

What are some of these problems? One is the problem of conflicting ideas of government. There is no question now about our loyalty to the democratic ideal. We were attacked; we are winning a war. However, have we the thoughtful convictions which will sustain democracy in the years following the war? From time to time nations and individuals must decide between two basic philosophies of government: one, that the state is made by and for its citizens; the other, that the citizens exist for the state. The first philosophy leads to democracy and freedom; the second to totalitarianism and slavery.

Let me raise another problem: Shall

we get back the freedom we have given up in this war? That we do give up much of our freedom to fight a war is inevitable; but it is up to each one of us to understand the worth of the freedom we have surrendered and to get it back when the war is over. Judgment must be used, however, in removing war restrictions too rapidly.

Let us assume that after the war we shall have strong convictions for democracy, and let us assume, too, that we shall get back the freedom we must surrender now. A perplexing problem will still remain which must be squarely faced. If industry should flourish under another form of government in another part of the world, we must then defend the proposition that democracy is the best form of government for a highly industrialized urban civilization.

We may admit frankly that we of the United States had lost some of our freedom even before we got into this war. Applied science brought industry, and industry brought cities of great population. The greater the concentration of population, the more of our freedom had to be surrendered.

It does not follow, however, that the loss of freedom which results from industrialization and concentration of population should be accepted as an argument for totalitarianism which

would in time mean the loss of all freedom. It is up to us to continue to demonstrate that democracy and the economy of private enterprise are the best guarantees of the good things that come from highly specialized industry.

We have been considering the need to defend democracy against other forms of government. This implies that there are dangerous influences from without; there are also dangers from within. One of the greatest dangers from within is from economic problems. These, too, you must think through. Here is one.

The annual national income at the present time is estimated at approximately one hundred and fifty-three billion dollars. About one half of this represents production for war purposes. The strain on our democracy will come when war production is taken away. Even if we assume that thinking and planning for the postwar world will make withdrawal from war production gradual and that we shall have large purchasing power through war savings, the period of adjustment will be difficult. It is estimated, too, that between twenty-five and thirty million men and women are employed in the armed services and in war production. When the war is over, we are likely to have a serious problem of unemployment during the time required to change from a war to a peace economy. How shall we meet it? If we as citizens have no answer, let us not complain when the government steps in and more of our freedom goes out of the window. Citizens of a democracy keep power by accepting their responsibilities.

Another problem to be faced after war will be to find out how to handle economic pressure groups in our democracy. These groups have developed partly because of injustices and partly because of selfishness. On each side there is right and there is wrong. Both sides have prejudiced and sometimes belligerent attitudes. The solution will be found in objective thinking, tolerance, and fair play. How we shall need strong men and women with these

qualities in their lives! Here education comes in. The importance of education to a democracy was emphasized at the very beginning of this country by Jefferson when he declared that free government could not endure without it. Prejudice, unreasoned emotions, and selfishness are enemies of free government and of education. They belong with ignorance and the lack of power to think.

I have now given some illustrations of problems in government and economics. There are many others that you should think through.

Clear purposeful thinking—you need that, yes, but you need, too, values by which to live. A young boy or girl is likely to think that values are either black or white. As he grows older, he meets greys of right and wrong and greys of the beautiful and ugly. Even college courses sometimes introduce ideas which seem to mix the black and white to grey. Students are often confused and need to re-establish values.

One purpose in saying a word about values is to emphasize the ultimate satisfaction which great objectives will bring. Here is an unhappy testimony about values from a rich man who lived twenty-two hundred years ago: "I made me great works; I builded me houses. . . I got me servants. . . I gathered me also silver and gold. So I was great, and whatsoever mine eyes desired I kept not from them. . . Then I looked on all the works that my hands had wrought and on the labour that I had laboured to do; and, behold, all was vanity and vexation."

What are the principal ends for living, and what are means to those ends? They differ for different people. And you are to determine for yourself your own goals, your own ideals, and the means you will use to obtain them. History has emphasized wisdom, integrity, freedom, love, and action as great values. We look upon law, justice, and government as means to get those values into the life of the nation, into the lives of ourselves. Science is a

means, too. Agriculture, business, and any activity whereby man makes a living are other means.

The outstanding mistake of our age is the faith that happiness is to be found in material possessions. Happiness comes from the higher values; for that reason there must be new emphasis on the arts in education. Those of you who have had great teachers of literature know what I mean. In prose and poetry the best of all man's thinking is preserved. What men have thought about eternal values is there.

Many of you have received training whereby you can make a living and, what is more important, whereby you may really live. The work is a means to happiness, and it may be itself a happiness. In any event we ought to feel that our work is important. It is worthwhile for the government to send a successful bomber crew over the country so that those who make bombers may know more vividly what they have done is good; the parachute-maker ought to understand that her work means life or death, maybe for her own son; the maker of bolt 24 ought to understand that the tank battle partly depends on his bolt. Feeling the importance of what one does comes from relating one's work to higher values.

We have learned a lot about values in this war. Airplanes, tanks, and guns are absolutely necessary but they are useless unless there is an objective to be reached and, even then, nothing is accomplished until the courage and will of men are added.

Fortunate is the man who develops a sense of values, who sets for himself great spiritual objectives, and who understands the relationship of objectives, means, and the spiritual power of the inner man.

Besides thinking through problems and thinking through values, for any real achievement we need that rare quality called action. To know what to do and why, is not enough; we need the ability to carry through. I am reminded of the New England farmer, approached

by his summer neighbor, an engineering dean. The dean asked him if he would like to go along to hear a professor from the college of agriculture speak on "How to Raise More Grain to the Acre."

"No, no," the farmer said, "what's the use? I already know twice as much as I ever practice."

What are some of the characteristics in the man who gets things done? Initiative, co-operation, courage, and an inner quality of soul. The development of these within ourselves is an important objective.

Take, for example, co-operation. Those who have coached a team know what it is to have a team work as a unit, each man giving all that he has got with the others. That kind of work is a main objective in the present war-training program. A bomber crew, for example, eats, sleeps, trains, and fights together. By mutual trust things get done.

And you will need courage to carry through. That is especially true for those who go into battle. One of the satisfactions of this war is that we have proved to our enemies that free men have courage. The performance of those in this war from any American college is evidence of the courageous stuff in alumni, faculty, and students. Great living has always required courage.

Great execution also requires an inner quality of soul. This is illustrated by great works of art. It is not enough to master the techniques of painting. Greasy pigment, hog bristles, canvas, and technique must be fused with an intelligent imagination which changes the commonplace into something valued by succeeding generations.

You graduates are about to enter a great drama. At every turn is adventure. Complex problems will challenge your best thinking and your highest idealism. What is your cue? Hard, direct thinking; courageous living for spiritual values; and fearless, high-minded action. You are our best hope for bringing order out of confusion.

PITTSBURGH—A BRIEF HISTORY

BY ROSE DEMOREST

Librarian, Pennsylvania Room, Carnegie Library of Pittsburgh

PART I



THE famous and historic Point, at the confluence of the Allegheny and Monongahela rivers where they unite to form the Ohio, has been the scene of many struggles and much conflict over its posses-

sion. Wandering Indian tribes were the first people to see this important place; next came the exploring French and then the English, both of whom claimed it.

THE STRUGGLE FOR POSSESSION BEGINS

In 1749 Celeron de Bienville, a French explorer, was sent here to take possession of this region as French territory. He used the unique method of burying leaden plates in the ground as markers, warning all who could read French that the territory belonged to France.

George Washington, as a youth of twenty-one, next appeared on the scene in 1753 and, standing at the Point, reported in his diary, "I have spent some time in viewing the rivers and the land in the fork, which I think extremely well situated for a fort." He had been sent on a mission from Virginia to the French on Lake Erie, and on his journey was to make a study of the lands suitable for building fortifications for the English claims and to warn the French against encroaching on English territory. Virginia based her claim to all the Ohio River territory on her charter from England.

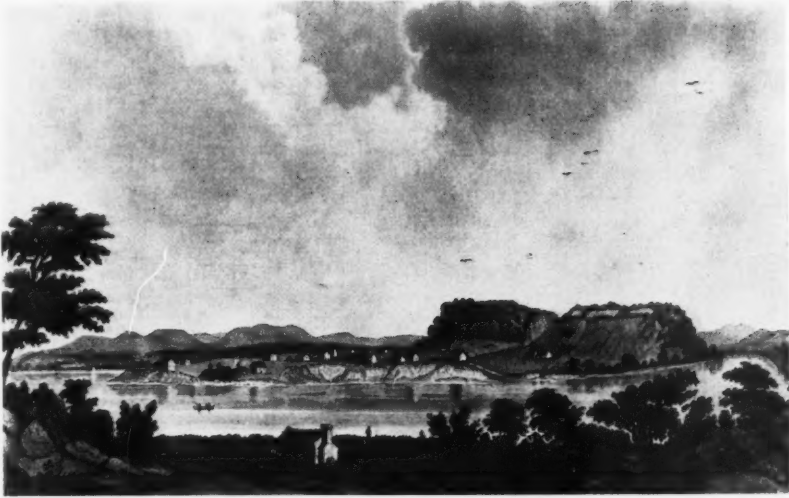
France based her claim on the early explorations of Robert La Salle.

1754-58

Governor Dinwiddie of Virginia was so impressed with George Washington's description of the Point that he sent a contingent of troops under Ensign Ward to build a fort here. Before they had a chance to lay more than a few bricks, a detachment of French with Indians arrived in canoes and demanded that they leave.

The French immediately built a defense and called it Fort Duquesne, honoring the Colonial Governor of Canada. They defended this fort through two attacks from the English and when a third one was imminent they blew up their powder magazine, destroyed the fort, and gave up their claim to La Belle Rivière, as they preferred calling the place.

The first attack on this fort was under the leadership of a great English soldier, Major General Edward Braddock. On a hot July morning in 1755 a French officer, Captain Daniel de Beaujeu, with about three hundred soldiers and Indian allies marched forth from Fort Duquesne to meet the enemy. When they had travelled about eight miles outside the fort they were faced with a dazzling sight. An entire British regiment fully equipped for battle and in colorful military splendor was in full view on the broad field, surrounded by thickly wooded hills, which was later known as Braddock's Field. The British soldiers were dressed in red coats with contrasting-color lapels, the provincials in bright blue uniforms, and the officers in full dress with shiny boots, gleaming swords, and high hats. General Braddock was dressed in full military splen-



PITTSBURGH IN 1790 BY LEWIS BRANTZ

The original water color, the earliest known picture of the city, is owned by the Carnegie Library of Pittsburgh. The above print, drawn later by Colonel Seth Eastman from the original, hangs at the Historical Society of Western Pennsylvania, the gift of Thomas Mellon II.

dor, with a white silk sash so long and so wide that later it was used as a hammock litter to carry him, mortally wounded, from the field of battle.

The military tactics of the backwoods, the sniping from behind trees and thick underbrush, and the sudden attack from unseen enemy, were too much for the well-trained British soldier from over the seas, taught to fight in regular formation. In the setting sun of July 9 the tragic battle ended, and the victorious French marched solemnly back to their fort where they held a full military funeral for their beloved young leader Beaujeu and buried him in their cemetery, well outside the fort, in the vicinity of the present Oliver Avenue and Wood Street.

While the French and their Indian allies were enjoying a happy summer at Fort Duquesne on the "Beautiful Ohio," the English again were planning to take the coveted place from them.

General John Forbes arrived from England in 1758 and was appointed to take charge of the campaign. He spent

the spring and summer in Philadelphia and Carlisle to plan for the task ahead of him. The way was not a smooth one for the General and he was beset with many problems and obstacles. Troops were difficult to train, the provincial assemblies were slow to act, supplies were not easily obtainable; he needed a capable secretary, also tents, blankets to clothe the naked Indian allies, ammunition, wagons and strong horses, and abundant food supplies. Forbes also doubted the loyalty of the colonial subjects to the Crown and referred to them as concealed enemies infinitely more dangerous than the open and declared ones. Many of the royal troops were in poor physical condition after their long journey across the Atlantic, the Indians were fickle and unreliable and it was a constant struggle to keep them in good humor and maintain their allegiance. Transportation difficulties were enormous, mountains loomed ahead and there were almost no water routes between the east and the future Pittsburgh. General Forbes himself was

ill and wrote that he was "sick of the Cholic and my mind tormented by the most perverse generation of mortalls that ever breathed Air."

At last many of the difficulties were overcome and the march was ready to begin. A chain of forts had been built, one at every forty miles, to provision the army, and the capable Colonel Henry Bouquet had been placed in charge of the road to be built and supplies for the march. Forbes had been advised that the months of October and November were the most desirable for the campaign as the trees would have shed their leaves and could thus offer no chance for surprise attacks from the enemy; also because the Indians would desert the French during those two months, it being their chief hunting season to provide food for the winter.

Still uncertain of the number and strength of the French at the Fort, General Forbes and his army started their march across the state of Pennsylvania through an almost impenetrable forest and over several mountain ranges, in the midst of rain, mud, and snow. Major James Grant, a member of the Forbes military staff, was sent ahead with a small party to annoy the enemy. However, taken by surprise on the hill that now bears his name, he and his troops were scattered to the hills and woods. Forbes again was discouraged and wrote, "Grant's defeat raised the enemy's spirits and depressed ours."

The marching troubles of Forbes were not over and in October he wrote in despair from his "Camp Top of the Alleganey Mountain"; he was in great distress, heavy rains made the clay roads useless for wagons and artillery, he feared he would be locked in the mountains for the winter, it snowed and rained so that he saw no way of extricating himself and felt that he soon had to risk everything and make a decision, march on to the enemy's fort or remain in the mountains until spring.

The weather cleared and Forbes resumed his march toward his military objective, where he was soon to be

joined by the young Colonel George Washington and his provincials from Virginia. His spirits rose at the thought, for he greatly admired the young officer.

The French knew that further resistance on their part was useless; lack of reinforcements and supplies from Canada made them realize they could no longer hold the fort against the slowly approaching English army.

The way was now clear for English possession and on November 25, 1758, General Forbes marched to the abandoned Point, had the English flag raised, and created a birthday for a future city. The new fort to be built was named Fort Pitt in honor of William Pitt, and the letters written by Forbes on this date were headed "Pittsburgh." This was the first use of the name which has persisted to this day even to the original spelling. Thus through difficulties, hardships, and challenges, such as only a wilderness campaign could provide, a future city was founded.

1760-90

The log fort was an important military post for many years; around this fort there grew a village composed of a military garrison, traders and their families, and Indians. Some of the Indians were friendly and became a part of the settlement, while others were hostile and remained a menace to the white settlers until 1790, when it was safe to live here without the protection of an armed garrison.

The ever-present danger of attack from the Indians, and the suffering and hardship of the journey over the high mountains and trackless forests, did not deter the early settlers, and by 1760 there was a well-established settlement here. The simple pioneer log-cabin existence was greatly enhanced by luxuries and other goods which could be purchased from a well-stocked store as early as 1785. Such choice items as black lace, silk thread, velvet, purple gloves, buckles, and many household supplies such as flatirons, indigo, pewter plates, and panes of glass were sold.

AN ORGAN OF ONE'S OWN

BY MARSHALL BIDWELL

Organist and Director of Music, Carnegie Institute

THE new practice organ recently installed in the studio of the Director of Music at Carnegie Institute was informally dedicated May 1 at a reception attended by nearly one hundred members of the Western Pennsylvania Chapter of the American Guild of Organists. Among the guests were Clyde English, dean of the chapter; Julian Williams, organist at St. Stephen's Episcopal Church, Sewickley; Charles A. H. Pearson, acting head of the Department of Music, Carnegie Institute of Technology; William H. Oetting, director and president of Pittsburgh Musical Institute; and Alan Floyd, Pittsburgh composer and organist.

The evening's program included a demonstration of antiphonal effects between the studio organ and the large four-manual instrument in Carnegie Music Hall, with Mr. English presiding at the studio console. The *Grand Choeur Dialogue* by Gigout and the *Gothic Suite* by Boellmann were played, the effect being so successful that the two numbers were repeated at the regular Saturday evening recital in Carnegie Music Hall on May 5, with Mr. Pearson at the smaller organ.

The studio organ, installed by Moorhouse-Bowman & Brandt of Pittsburgh, is a two-manual, four-stop unit type, having 314 pipes enclosed in a large chamber directly above the studio. The connection between the organ and the chamber above is made by means of a cable containing many hundreds of copper wires.

The console has two manuals and a pedal keyboard, with thirty-three stop and coupler tablets to control the four sets of pipes. In addition to this, there are thirteen adjustable combination pistons and other mechanical



DR. BIDWELL AT THE NEW STUDIO ORGAN
WITH CHARLES A. H. PEARSON OF TECH

devices for controlling the expression and the tone.

The pipes are of wood and metal, this being a combination of tin, lead, and zinc. They vary in size from the basses which are eight feet high, to the diminutive whistles of the piccolo, five inches long and a quarter of an inch wide. The four sets of pipes represent the four classes of organ tone: diapason, flute, string, and reed.

The air is supplied to the organ from a blower operated by a three and one-half horse-power motor. A generator provides the low-voltage current for the operation of the console and the electric action in the wind chest. There are several hundred magnets and as many pneumatics which operate the valves of the pipes.

The contrast between this new studio organ and the mammoth instrument



TUNING ONE OF THE OBOE PIPES IN THE CHAMBER ABOVE THE STUDIO

in Carnegie Music Hall is interesting: the former, with 21 stops and 314 pipes and the latter, with 130 stops and 8,600 pipes. The Music Hall organ can claim the ripe age of a half century, since a few of its large pedal pipes remain from the original instrument installed in 1895. Most of the organ, however, has been built since 1915, the last reconstruction having been carried out in 1934.

The full effect of the small organ, however, is most satisfying, the pipes beautifully voiced to produce a tone of exceptional sweetness. Its volume is perfectly adequate for the purpose in mind, that is, for practice. It has been so designed that it will not be heard in Carnegie Music Hall when the doors between the auditorium and studio are closed.

Only an organist can appreciate the great convenience of having an organ console beside his desk and in the same room with his music library. The new arrangement saves time and energy and, most important of all, makes practice possible while activities are taking place in the main auditorium.

TADPOLES

GRACE L. ORTON, Research Assistant in the Section of Herpetology, and a specialist on tadpoles, is spending the last week of May and the first several weeks of June, doing herpetological collecting in Louisiana. She will work, chiefly, in the vicinity of Baton Rouge, although it is expected that trips will be made to collecting sites elsewhere in the southeastern part of the state.

The Carnegie Museum has extensive herpetological collections from Florida and Texas, studies of which are often hampered by lack of material from intermediate localities along the Gulf Coast. Dr. Orton's collections will provide needed comparative material from the critical area of southern Louisiana. As might be expected, she will place especial emphasis upon obtaining tadpoles of as many as possible of the twenty-six different kinds of frogs which occur in Louisiana. The possibility that tadpoles may be an important enemy of mosquito larvae, in some areas, suggests that Dr. Orton's studies may have practical significance extending beyond the field of herpetology.

BRITISH BOOK DISPLAY

BRITISH wartime books for children sponsored by the Books Across the Sea Society have been displayed recently in the Boys and Girls Department of Carnegie Library, of which Elizabeth Nesbitt is head.

The books, one of ten similar collections touring the country, include fourteen of the famous "midgets," a number of "bantams," "ninepenny Puffins," and other examples of inexpensive mass production of color-illustrated books of high quality, also *British Book News* and photographs.

Books Across the Sea Society has headquarters in America at Columbia University, New York City, and in England, at 13 Old Square, Lincoln's Inn, London.

WHO'S WHO AND WHAT'S WHAT?

BY MARGARET M. LEE

Director of Educational Work, Department of Fine Arts, Carnegie Institute

SKETCHES BY AMELIA WHEELER

Section of Education, Department of Fine Arts, Carnegie Institute

AMONG the many visitors to Carnegie Institute, few are as enthusiastic, none are more responsive than the fifth-grade boys and girls of the Pittsburgh public schools who come seeking the answers to the above questions—and asking ever so many more of them.

"Who's Who and What's What" as a topic for the ten-year-olds is the result of a careful consideration and re-orientation of the Institute's resources with relation to the child's interests, capacities, and schoolroom activities by a committee of art teachers appointed by the Board of Public Education, working under the very able direction of Mary Adeline McKibbin, senior supervisor of art.

The visit is, in reality, an orientation tour, its primary aims being: (1) To acquaint boys and girls with the offerings of the Department of Fine Arts; (2) To answer natural questions which, though of little art value, are important to children; (3) To arouse in the children a desire to return and see more at their leisure.

"Who's Who and What's What" is an experimental program, sponsored by the Board of Education and strengthened by the enthusiasm of the fifth-grade teachers. To it the Department of Fine Arts has assigned two teachers of distinction and ability. Mrs. Florence William Nicholas, formerly on the staff of the University of Chicago Demonstration School and author of many textbooks, has long been a lecturer in the Department of Fine Arts. Her tours and talks are always stimulating ex-

periences. Amelia Wheeler, graciously released by the Board of Education as one of its ablest teachers, came to the staff of the Department of Fine Arts in February from Park Place Elementary School. As an art and science teacher, a member of Miss McKibbin's committee,

Miss Wheeler is in a particularly happy position to coordinate the school and Institute programs. The following excerpts from one of the forty-minute tours with Miss Wheeler and a group of fifth-graders may give the reader some idea of her artistry in teaching little children who come to the Institute.



Main corridor of Carnegie Institute

Move a little closer—that's it—form a semicircle. Before we begin I'd like to introduce myself to you. My name is Miss Wheeler; and now you will know what name to use if a question pops into your head.

First, do you know the name of the building you are visiting today? Carnegie Museum? Well, that's what I called it when I was your age; but I've discovered that its real name is Carnegie Institute and that it has four sections of which the Fine Arts Department, where we spend this period today, is one.

And of course you know who gave you this building and the beautiful things in it? That's right, Andrew Carnegie!

Well now, I think we shall go on a treasure hunt. Would you like that? I knew it! And the first thing we'll look for is gold! Just follow me and I'll lead you to it.



Music Hall foyer with its rare marbles and ornate decoration

Yes, it's real gold, and it's yours! And mine! And your teachers! No, you can't take your share with you, and I can't take mine. Too high for us to reach? Yes, but even

if we could reach to the tops of the columns we wouldn't take any because, if we did that, there would be very little left for all the other Pittsburghers to enjoy.

No, it's not solid gold. Do you know about gold leaf and how it is made? That's right. Gold is hammered into thin sheets and then is used to cover a surface. Pure? Well, there is a little bronze mixed in our gold.

Did you notice the columns? Yes—marble. Beautiful, aren't they? Like the deep green sea with swirls of white foam floating through it. This marble came from a little island off the coast of Greece.

Hall of Architecture

This is the Hall of Architecture, a part of the Fine Arts Section. No, these are not the real doors of the Abbey Church of St. Gilles. In fact, all these pieces of architecture are copies or casts.

If I asked you to make a pencil drawing of this façade of St. Gilles, would



it be a very accurate copy? No, of course not. Suppose I said, "Here's some clay. Model a copy exactly." Of course you couldn't do it; but you and I could make a copy by making a mold first.

Now, let me see. Suppose I wished to copy the head of

this little animal. First I'd grease the surface thoroughly; next apply a thick mixture of plaster and build it up—oh—about this far. If you know anything about plaster of Paris, you remember it dries very quickly. After it is thoroughly dry, I'd lift it away from the head and where the head curves out like this—my mold would curve in. Do you see? Now, I'd be just half through. What would I do next? That's right. Fill this mold with plaster, let it dry, take the new plaster out, and what would we have? Yes, an exact copy of this head. That is probably the way this cast was made. All in one piece? No, too big, isn't it? In hundreds of pieces! and then put together just like a puzzle.



Have you heard of a man named Patton? Can't miss him, can you? Hardly a day goes by without his name on the front page. Well, you remember where he landed with his men in Southern France on the Mediterranean coast. It wasn't far from this old Abbey.

Parthenon Model

Let's see, where is my chalk? Now over the doors of the abbey you saw this kind of

arch—a broad curve like this. We call that kind of architecture Romanesque. Over there you see a later arch—one with a point—Gothic. But long before these were developed the Greeks built their temples on three lines like this—one, two, three.

Do you remember for whom the ancient Greeks built this temple? Yes—Athena. They loved her and gave her fine gifts. Do you know the story of her very strange birth?

I always think of the Parthenon as a book telling many interesting stories. All you have to do is to learn to read the book!

I told you the St. Gilles cast was an exact copy of the original façade. Now this little building is a copy too, but do you think the real Parthenon was this small? No, of course not. What do you



call a small copy of the original? Miniature? Model—that's right. This is a model of the Parthenon. Do you suppose the real one is in such perfect condition today? You are right, it is in ruins.

Well, inside the temple the Greeks placed a wonderful statue of the goddess, made of ivory, gold, and precious jewels. It was forty-two feet tall! I want you to look into the temple and see the wonderful Athena. See her crown, her shield. Notice the serpent near her shield, the symbol of wisdom. And notice the figure in her right hand. It represents Victory. She is giving Victory to the Greeks.

No wonder they loved her. She made them both wise and victorious. Yes, that's right, those figures in the pediment tell the story of her birth.

Pulpit of Cathedral of Siena

While you wait for the others, you might look at the "Merry-go-round." You'd never guess it is a pulpit, would you. Yes, that's where the priest puts his book. There is a place on the other side where you can see a plain panel. That represents the entrance to the upper level. Oh, the priest got there from a little bridge that extended between the pulpit and a balcony.

Permanent Collection of Paintings

Well—here we are in the Permanent Galleries, another part of the Fine Arts Section. Another gift from Mr. Carnegie. Do you know what I mean when I say that a certain painting is an original? And a reproduction?

We might talk about paintings in another way. Of these paintings that you see, which would you call a portrait? That's right. What is a portrait? A picture of someone! Correct. And which do you call a landscape? Fine, a picture of the land, isn't it? Now if you call that picture a landscape, what do

you call this picture of the sea? Seascape? Not bad. There's another name, however. Let's see—what do you call a man who fights on land and sea? Sailor? No. Marine, that's right. Well, this is a marine also.

Some pictures tell a story. Can you show me a storytelling picture? Which? You are wide-awake today, aren't you? And what do you see in the background? Fire. And what is this? A gallows. If I tell you the name of the picture, I'm sure you can tell me the story. "Nazi Occupation". . . That's the story all right. Remember what happened during the war to the St. Gilles? To Athena? To the Greek statues?

—3—

After or before this Fine Arts period, the children enjoy a forty-minute orientation tour in the natural history department of the Carnegie Museum.

As explained elsewhere in this article, "Who's Who and What's

What" is an experimental program. Following the visit, each teacher is urged to make comments, criticisms, and suggestions on special forms provided by the Board of Education. At the same time, the staff of the Department of Fine

Arts records the reaction of each group. All this data will be given due consideration when committees from the Board of Education and the Carnegie Institute meet to discuss and evaluate the orientation tour.

In the meanwhile, the smiles, waving of hands, and calls of "Good-by, Miss Wheeler," as each group of fifth-graders leaves the Institute for its special car give indication of the children's appreciation of what they have seen. Like Stevenson's world, Carnegie Institute "is so full of a number of things"; and to many of these young visitors it has been a new world as well.



YOUNG NATURALISTS COMPETING

By JANE A. WHITE

Assistant Curator, Section of Education, Carnegie Museum



THE twelfth annual Nature Contest attracted 125 boys and girls from public and parochial schools, Junior Naturalist and Carnegie Museum nature clubs of the tri-state area, to vie with each other in

truly sportsmanlike manner.

Selected plants and animals were displayed on long tables to be identified. The elementary children were required to identify fifty, the seniors, one hundred of the living, mounted, and preserved specimens on display. Nature books were given as awards.

The contest seems to hold much the same human interest that the old-time spelling bee did for the children's grandparents. Already requests have come in for the 1946 contest study lists.

After the contest, several teachers wrote, expressing their appreciation of this annual event. The following excerpts from their letters indicate the interest and also the industrious preparation carried out in the schools.

From Virginia Daniels, Biology teacher in Latrobe High School: "For twelve years Latrobe High School has been represented in the contest and each year the group has grown in size

and spirit. Over 100 pupils have entered the contest in that time but 1,680 more have profited by your Nature Study lists.

"In the fall, as soon as the Nature Study lists arrive, we begin our work. Laboratory assistants are chosen. It is their duty to take care of the 'What is it?' shelf in the corner of the room and also to conduct a nature contest for all biology pupils a week before we go to Pittsburgh.

"A month before the contest we print articles in the school paper and give announcements over the loudspeaker until everyone is talking about the contest. . . .

"This contest is really the climax of our school year. May I thank you for sponsoring a project that helps to teach students to preserve and enjoy life while all around us is destruction and death."

R. W. C. Little, Biology teacher in Shaler High School, writes: "I feel that the real value of the contest comes from the wealth of knowledge derived from study of the specimens which your office and the various sections of the museum offer the students.

"I know that the students receive



TROPICAL FISH IN THE AQUARIUM MUST BE IDENTIFIED



CONCENTRATED ATTENTION IS GIVEN THE SPECIMENS IN THE NATURE CONTEST

great benefits from this work, for many evidences of their additional knowledge have cropped out in classroom recitation. Also, their parents have voiced their thanks and appreciation for this added study the children have had in the Museum on Saturdays."

The letter from Walter F. Shively, Science teacher at Taylor Allderdice High School, runs: "About the time the ice is gone in our shallow ponds and the spring peepers take over with their never ending chorus, the time when the skunk cabbage and crocus make their appearance, a call goes out for boys and girls interested in nature to come together for the first nature study class. Of course, many pupils come and are at once very inquisitive and alert about the few specimens collected for our first meeting. We proceed with such general questions as: How many legs has a spider? Of what use is the garter snake to man? What happens to the grasshoppers in the fall? After a few meetings our group becomes reduced to those boys and girls who are really interested in the Nature Study list. . . .

"We cannot overestimate the educational value of these contests. Besides knowing the mere names of a couple hundred organisms each year, most of which live within our own environ-

ment, there is a greater gain in learning about nature, the exactness and orderliness of all life. I am convinced that much of our juvenile delinquency could be overcome by teachers and parents giving more nature study to the eager minds. It is a pleasant and worth-while avocation for not only the young but the adults as well."

HIGH SCHOOL WINNERS

- First:* David Kennedy, Mt. Morris
Second: David Donley, Mt. Morris
Third: Charles Cooper, Mt. Morris
Fourth: Kemper Callahan, Mt. Morris
Fifth: James Lemley, Mt. Morris
Sixth: Harry Murray, Latrobe
Honorable Mention:
First: Thomas Larimer, Latrobe
Second: Richard Bigg, Latrobe
Third: John Kirch, Shaler

ELEMENTARY SCHOOL WINNERS

- First:* Fred Freuthal, Taylor Allderdice Junior High
Second: Vincent Rose, H. C. Frick
Third: John Shively, McNaugher
 Eva Estermann, Taylor Allderdice Junior High
Fourth: Robert Laufer, Prospect Junior High
Fifth: Beatrice Cohen, Taylor Allderdice Junior High
Sixth: Clara Thiessen, Linden
Honorable Mention:
First: Charles Woolard, Bessemer Avenue
 Frances Borich, Mary J. Cowley
Second: Thomas LaPorte, H. C. Frick
 Herbert Caplan, H. C. Frick
Third: Michael Chopp, Jr. H. C. Frick



THE GARDEN OF GOLD



Yet live there still who can remember well,
How, when a mountain chief his bugle blew,
Both field and forest, dingle, cliff, and dell,
And solitary heath, the signal knew;
And fast the faithful clan around him drew,
What time the warning note was keenly wound,
What time aloft their kindred banner flew,
While clamorous war-pipes yelled the gathering
sound,
And while the Fiery Cross glanced, like a meteor,
round.

—*The Lady of the Lake*
Canto 3: "The Gathering of the Clan"

THE faithful clans are drawing around, as the reader will see, with the list of contributors to the 1946 Endowment Fund characterized this month by gifts from literally hundreds of alumni and other friends of Carnegie Tech. This proof of interest and zeal in helping to achieve the goal of \$4,000,000 necessary to meet the offer of \$8,000,000 made by Carnegie Corporation of New York is most gratifying.

A gift of \$1,100 recently presented to the 1946 Endowment Fund by two persons who wish to remain anonymous carries with it a very touching wartime story that cannot be told for the time being at least.

Mrs. James Riehl Arnold of Washington, D. C., has sent \$1,000 for the General Endowment Fund from the estate of her late husband, James Riehl Arnold, a member of the class of 1918, Engineering. In presenting the gift, Mrs. Arnold writes President Doherty of her husband's "lasting affection and continued interest in Carnegie Tech."

The Alumni Fund for Greater Interest in Government has received gifts recently from a number of alumni: Edward S. Bucher, E'17, Mr. and Mrs. Paul J. Fulton, E'39 and M'38, Bertha Gerber, M'24, John C. Good, I'25, Captain Nancy McKenna, M'39, E. W. Overdorff, I'15, Mr. and Mrs. George E. Porter, Jr., A'36 and A'31, Mrs. Alfred H. P. Sayers, L'18, and Mrs. Charles R. Travis, M'33.

A contribution for the William A. Andrews Memorial Scholarship Fund has been sent by Clara Pomeroy White.

For the Chemistry Research Fund, contributions have been made by Robert C. Barker, E'33, Jacob S. Braverman, E'20, Elizabeth Ann Depp, M'43, Thomas W. DeWitt, E'34, Hugh G. Gibson, E'24, Mrs. Arnold J. Lange, A'37, Emil A. Lucas, E'19, Frank J. Markosek, E'34, Ensign E. Gerald Meyer, E'40, Robert W. Ortmiller, E'22, Mrs. Frances Cox Sankey, A'44, Private Emanuel Schwartz, E'48, Harold C. Schweinler, E'43, and Uncas A. Whitaker, E'29.

Three members of the Class of 1917 Engineering School contributed to the Engineering Scholarship Fund sponsored by the class: G. M. Barrow, Harold T. Gammon, and Raymond J. Salisbury.

Recent donors to the Clifford B. Connelley Memorial Scholarship Fund include Mary Cinesar Blankenship, M'27, Robert J. Cuffia, E'40, Harold G. Culin, I'21, and Mrs. Hugh T. Russell, A'27.

Crabtree Memorial Scholarship Fund has received gifts from William L. Abbott, Jr., E'13, Cecil J. Bier, E'40, William F. Collman, E'12, Horace H. Johnson, E'22, Leslie C. Schweitzer, E'23, Joseph A. Spoerlein, E'38.

Contributions to the Drama Fund have come from Donald N. McClure, A'28, Elizabeth Moore, A'37, and Mrs. James R. Wohlsen, A'38.

The Fales Memorial Scholarship Fund is the recipient of gifts from Frances Graham Nevin, M'32, Mrs. Leslie M. Sweedler, M'40, and Helma Weisberg, M'29. Also a transfer of \$115, a balance in the Costume Economics operating account, was made to this scholarship fund.

The Fine Arts Aid Fund has been increased by checks sent from a consider-

able number of alumni: Lieutenant and Mrs. Roger E. Beal, E'44 and A'43, Agnes S. Bittaker, A'27, H. C. Douden, A'24, Dorothy H. Allen, A'43, Joseph Gelman, A'17, Elizabeth Graf, A'30, James K. Hess, A'37, Marion Lurie, A'26, Jean McGirr, A'32, Pauline D. Melady, A'28, Casimir J. Pellegrini, A'22, Margaret Perkins, A'28, Cora G. Pitcairn, A'24, Howard K. Rathman, A'23, Mrs. Margaret M. Riffle, A'29, Paul K. Schell, A'30, Mrs. Paul K. Schell, A'29, Hilda M. Schuster, A'28, Howard L. Smith, A'16, Dorothea S. Steinmacher, A'19, Mrs. Charles Stover, A'27, Mrs. Jerry Warren, M'10, Wanda Ruth Warren, A'39, James B. Whittum, E'40, and Morton G. Winslow, A'22.

Four alumni designated their gifts for the William Philpot Greer Scholarship Fund: Mary Burmeister, L'44, Ida J. Duff, L'16, Grace Endicott, L'15, and Ethelwyn Manning, L'11.

For the Hower Memorial Fund, contributions have been made by Louis L. Bayda, E'22, G. Donald Campbell, E'30, Russell C. Clement, E'24, Otto T. B. Ehlers, E'37, L. E. Krebs, E'26, George B. Rogers, I'25, and Harry R. Sheppard, Jr., E'42.

Alumni who have recently contributed to the John H. Leete Memorial Scholarship Fund include Benjamin R. Auld, E'30, Lieutenant A. Jack Hoenig, E'42, Mrs. C. P. Leety, L'22, William W. Macalpine, E'22, and Mrs. Robert Rosenbluth, M'20.

Management Engineering Research Fund is recipient of sums from the following: Mr. and Mrs. John W. Force, I'25, Lieutenant Joseph M. Gray, E'39, Mr. and Mrs. Robert P. Greiner, E'36 and M'37, Alfred D. Jenner, E'22, G. Guy Kelcey, E'14 and A. David Scheinman, E'24, both in memory of Professor George H. Follows, Victor B. Kuzmich, E'42, John L. McDowell, E'41, Sergeant Arthur E. Ross, E'46, Thomas F. Shea, E'16, Carl W. Wirshing, I'34, Alan D. Yorkin, E'46.

Marks Memorial Scholarship Fund received contributions from Paul Caldwell, Jr., E'38, Sidney M. Feldman,

E'34, Joseph J. Geisler, I'29, Leon Julius, A'32, and Harold D. Skyrn, E'22.

Recent contributors to the Parry Memorial Fund include Gertrude Baton Farris, M'22, Mrs. Raymond F. Hosford, M'23, Marion T. Jones, M'23, Millicent S. Leech, M'15, Anna Loomis McCandless, M'19, Elizabeth Stevenson, M'14, Harriet I. Stone, M'20, and Mary McMahon Young, M'19.

Both W. Chalmers Burns, E'12, and L. H. Terpening, E'28, contributed to the Patterson Memorial Scholarship Fund.

The Phi Kappa Phi Scholarship Fund honoring the late Leo T. Lawler and the late Roscoe M. Ihrig has grown this month by slightly more than \$1,000 contributed by some two hundred alumni and members of the present and past Tech faculty.

Captain Jacob R. Esser, E'39, contributed to the Department of Printing Research Fund; and for the Department of Printing Scholarship Fund gifts came from Arco Manifolding Company of New York City and from Hugo L. Bonn, treasurer of the same firm; also from Clyde J. Burhenn, I'33, J. Clifton Carr, I'34, Harold G. Crankshaw, I'28, Master Sergeant Irving Levinson, I'33, Frank E. Powers, I'25, Walter M. Sackett, E'08, Lieutenant Allan L. Steinberg, E'41.

A large number of contributions have recently been sent in for the Secretarial Scholarship Fund. These have come from Mary E. Bechtel, M'20, Mrs. Barbara E. Bradley, M'42, Mrs. George W. Brahmst, M'28, K. Eudora Conley, M'42, Janet M. Fugassi, M'38, Edith Scott Glenn, M'10, Mrs. Harry Gribbin, M'12, Mary E. Harkenrider, M'42, Ruth M. Hoffman, M'28, Mrs. L. J. Kapner, M'39, Mrs. Daniel E. Lehane, Jr., M'35, Hilda Lieberman, M'28, Mrs. Helen Crea Markel, M'34, Captain Nancy McKenna, M'39, Hazel Stine Nicklaus, M'38, Mrs. Gordon Obrig, M'30, Mrs. Christine Rylander Patterson, M'39.

(To be continued.)

"THE PLAY'S THE THING"

Reviewing the Department of Drama's Presentation of
James Forbes's "The Famous Mrs. Fair"

By AUSTIN WRIGHT

Associate Professor of English, Carnegie Institute of Technology



THE final play of the 1944-45 season in the Little Theater was a comedy called *The Famous Mrs. Fair*, by James Forbes. Because rumors that had crept over the campus in advance of opening night

had intimated that the play was a very poor one, there was considerable misgiving in the mind of at least one member of the audience at the rise of the curtain. Although none would be so bold as to contend that in *The Famous Mrs. Fair* Mr. Forbes has written a significant drama and though the play would probably not have been produced at Tech at all had it not required the services of only three male players and possessed a certain timeliness because of its theme, yet it turned out to be far better entertainment than I had been led to expect.

As a matter of fact, those who speak disparagingly of Mr. Forbes's comedy are sharply at variance with the critics of that earlier time—December 1919, to be exact—when *The Famous Mrs. Fair* hit Broadway. Tastes change with the years, of course, and it is true that the vanished world of 1919 seems to us one almost with Nineveh and Tyre. Europe had just emerged from the nightmare of the war to end all wars. Over Flanders' fields the larks sang once again in peace and sought undisturbed nests at nightfall and across the Netherlands' border an exiled Kaiser

was growing accustomed to getting up at Doorn. The infant Soviet Union was flexing the flabby muscles that were to develop into those of a giant, and Henry Cabot Lodge and Hiram Johnson were harrying Woodrow Wilson and plotting the destruction of his plan of world organization. The newspapers that spread tidings of these developments carried in their theatrical pages advertisements of *Lightnin'*, *Linger Longer Letty*, *Déclassée* starring Ethel Barrymore, *Monsieur Beaucaire*, and Drinkwater's *Abraham Lincoln*, and across the silent screens of the cinema houses flickered the images of Lillian Gish, Charlie Ray, Leonore Ulric, and Douglas Fairbanks.

Along the Broadway of that time *The Famous Mrs. Fair* was something of a sensation. "Clever, adroit, and interesting" bumbled Alexander Woolcott; and Heywood Brown, never one to encourage in an inept dramatist delusions of grandeur, termed the play "one of the truly noteworthy comedies by American writers." Even more rash was the distinguished Burns Mantle: "As well-written and well-acted a play as Broadway is likely to see. Its performance last night was electrifying."

So it goes. And what is really the proper classification of *The Famous Mrs. Fair*? Well, the reviewers of 1919 were undeniably generous, but then, the play is reasonably well constructed, the dialogue contains some neat lines and is only occasionally silly, audience interest is sustained throughout, and I am reliably informed that at least one playgoer shed real tears at the plight of little Sylvia. The only really bad scenes seem to me those involving the glamor-

ous Mrs. Brice and the Camp Fire girls of Major Fair's old medical corps unit. Surely those women never lived in wartime France—or anywhere else except on a stage.

Mr. Forbes, who had been a director of A.E.F. entertainment in France, elected to tell the story of a woman who, after several years of devoted and spectacular service as head of a medical corps unit near the front lines, returns home after the war expecting to sink back contentedly into domestic happiness—only to discover that the fame of her achievements and a partly unconscious yearning for continued excitement prevent her from adjusting herself to the monotony of life on Long Island. Off on a triumphal lecture tour goes Major Nancy Fair, though she should know better. To paraphrase Byron,

Husbands in their wives' absences grow
subtler,
And daughters sometimes run off with the
butler.

Nancy Fair, when it is almost too late, realizes that because of her blindness and dereliction of duty she has almost lost her husband to the designing and well-designed female next door, has insulted her daughter-in-law and all but estranged her resentful son, and has seen her neglected young daughter narrowly escape the ruin which seems destined to follow her apparently successful attempt to elope with a fraudu-

lent cad who is the occasion of the one line for which I cannot forgive Mr. Forbes. "Curse the day," groans Nancy's heartbroken husband, Jeffrey, "Curse the day the swine came into my house!" But all is not lost. The elopement is thwarted, daughter Sylvia comes to her senses, there is a general reconciliation, Major Fair renounces the rostrum for the fireside, and the would-be seducer winds up in an ambulance.

William Beyer, who directed the production, revised the script in order to change the time of the play from 1919 to 1945. Thus the Tech Nancy Fair returns from France by bomber instead of by boat, reference is made to Eisenhower and Montgomery instead of Pershing and Haig, the war is, of course, still in progress, and the paltry \$30,000 Nancy is offered for her first lecture tour has been appropriately inflated to \$300,000. Mr. Beyer did a skillful job of modernizing the play and sharpened a number of lines in the process, but I wonder whether it would not have been better to leave the date unaltered. We have not experienced the let-down which the American people were feeling in 1919 and, instead of being past and gone and bathed in an almost nostalgic haze, our war is all too contemporary and horribly close. The atmosphere of *The Famous Mrs. Fair* suggests comfortable return to normalcy, and we are not ready for that—



STUDENT ACTORS IN A SCENE FROM "THE FAMOUS MRS. FAIR"

yet. Moreover, the emancipation of women, which is an underlying motif of the play, was far more obviously and controversially a development of World War I than of World War II. Surely no one would do *A Doll's House* in a modern setting! And finally, *The Famous Mrs. Fair* as a play of 1919 would suggest parallels to 1945 perhaps more effectively than it does as an ostensible comedy of the contemporary scene.

Mr. Beyer also made a major alteration by keeping the scene throughout in Jeffrey Fair's Long Island home instead of shifting to a city apartment in Act III. The necessary rewriting was handled adroitly and the decision not only lightened the burdens of a hard-pressed stage crew but enabled audiences to enjoy longer the charmingly designed and skillfully lighted single set depicting the Fair living room.

Praise is due to Mr. Beyer for his sure and meticulous direction. However opinions may differ as to the actual merits of the play itself, there is no question that the Tech production was highly successful, no dissent from the universal verdict that it provided a most pleasant evening for Little Theater audiences. If the plot occasionally was suggestive of a senior class play, the direction and acting were strictly professional in quality.

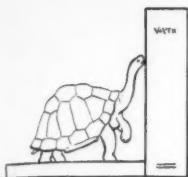
Major Nancy Fair was played in both casts with force and dignity by competent actresses who made her fully convincing, both as a war heroine and as the center of a domestic circle. One felt that Nancy really had served in France and done a splendid job there, that she would be successful in interesting lecture audiences in her war experiences, that she would be highly capable in running her home and wise and sympathetic as a mother. If anything was lacking in the portrayal, it was the quality of softness and tenderness which Mr. Forbes apparently intended the audience to perceive in spite of an exterior of cool sophistication.

The role of Sylvia, created twenty-six years ago by a young and no doubt

enchancing Margalo Gilmore, is a plum for a young actress, and the two pretty girls who played it at Tech made it tremendously appealing. The play calls for an abrupt change in the outward character of Sylvia from charming naiveté in the early scenes to pseudo-sophistication in the later ones, and both actresses portrayed the startling transformation realistically. If the Sylvia of the opening scene seemed too fresh and unspoiled for a New York damsel of eighteen summers—well, that is Mr. Forbes's fault. And his, too, is the blame for the unconvincing suddenness of Sylvia's abandonment of her sullen resentment just before the curtain.

Jeffrey Fair, the American man of business whom Mr. Forbes in 1919 admired as much as Sinclair Lewis was soon to despise George Babbitt, was played with warm sympathy and a disarming simplicity which made the role very attractive. To Jeffrey fall some of the best lines of the play, and the actor made the most of them: particularly the remark which Jeffrey, schooled in connubial disunity, makes to the newly wedded Alan, "My boy, if your wife wants to associate with you, don't discourage her"; and his quip when he is informed that photographers are taking pictures of Major Fair for a magazine article showing her domestic side, "I hope the camera can find it." Alan was played with engaging, half-boyish, half-manly charm by an actor with a fine voice and commanding stage presence. He and Sylvia were excellent in their brother-sister banter.

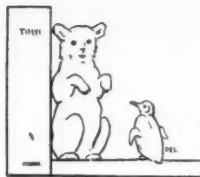
E. Dudley Gillette, manager of Nancy's lecture tours and trifter with the affections of Sylvia, was properly lupine and insinuating. The small roles of Angy Brice, the widow who philosophers with Jeffrey, and Peggy Gibbs, the girl who marries Alan, were adequately handled, as was that of Nancy's friend Mrs. Wynne. It is the four Fairs, however, who carry the play and in this production they were the most likeable and authentic stage family I have seen in many a year.



THE SCIENTIST'S BOOKSHELF

By M. GRAHAM NETTING

Curator of Herpetology, Carnegie Museum



SOUTH AMERICA CALLED THEM By VICTOR WOLFGANG VON HAGEN. New York: Alfred A. Knopf. 1945. 311 pp., 28 illustrations, 4 maps. \$3.75. Carnegie Library call no. 918 V37.



In the early sixteenth century Europe buzzed with tales of the fabulous wealth and bizarre creatures of the Newe Founde Worlde. Columbus had skirted the northeast coast of the great cornucopia-

shaped continent of South America in 1498. Within the next fifty years, the conquistadores, men of remarkable energy although afflicted with gold-lust and soul-lust, conquered the natives, built cities, and even crossed the Andes and sailed down the mighty Amazon. About this time, however, Spain and Portugal virtually sealed their Western Hemisphere treasure-trove against inquisitive northerners for more than two centuries. It was not until 1735, a year memorable in scientific annals for the publication of Linnaeus' *Systema Naturae*, that the first scientific expedition set sail for South America.

South America was finally opened, its wonders and resources authenticated and publicized, in the eventful period from 1735 to 1859. Here is a grand book about these exciting times, peopled with Indians, descendants of the conquistadores, and travelers from distant lands. These, however, are but background for the stories of four great explorer-naturalists: the French mathematician, Charles-Marie de La Condamine; the German geographer, Friedrich Heinrich Alexander, Baron von Hum-

boldt; the English zoologist, Charles Robert Darwin; and the English botanist, Richard Spruce.

The author has sojourned long and traveled widely in South America; so his interpretations of the writings of the four immortals are weighted with authority, and his descriptions of natural beauties are enhanced by first-hand knowledge. There is far more of interest in this volume than any reviewer can hope to touch upon. The achievements, in their respective fields, of the four key figures are too numerous to be summarized in a few paragraphs here, but it may be well to stress the fact that these men were possessed of the all-embracing inquisitiveness of great scientists and contributed much outside the confines of their specialties. For example: La Condamine, the geodesist, discovered platinum, experimented with antidotes for the poison of blowgun darts, and investigated barbasco, the native fish poison which now provides rotenone for our Victory gardens; Humboldt, the geographer, sampled the "milk" of the "cow tree," astounded Europe with his accounts of electric eels, climbed higher than any man before him, studied the history of Quito, sketched Inca ruins, timed the digestive functions of guano birds, and made observations on the cold current which now bears his name. Darwin, the biologist, made the first extensive geological observations in South America, penned the first scientific account of Chile, and pondered upon the origin of species among the tortoises and finches of the lava-strewn Galápagos. Spruce, the self-taught botanist, queried natives about primi-

tive rock-writing, pried into jungle materia medica, and compiled dictionaries of twenty-one Indian dialects that he had learned.

No two of the travelers ever had opportunity to meet in South America, for La Condamine's expedition lasted from 1735 to 1745, Humboldt traveled during the years 1799 to 1804, Darwin voyaged on the *Beagle* from 1831 to 1835, and Spruce botanized from 1849 to 1864. Nonetheless, there is a chain of continuity which binds the lives of these four men into one inseparable pattern. Newton's theory that the earth bulged at the equator caused the Académie des Sciences to dispatch La Condamine's party to Quito to measure an arc of a meridian. Homeward-bound, La Condamine charted the Rio Amazonas and, in so doing, heard of a canal which connected the Amazon and Orinoco drainages, thereby starting an argument over its existence that raged until Humboldt and Bonpland unpacked their instruments on the left bank of the Casiquiare "Canal," and fixed the position of the junction of the Rio Negro and Orinoco waters. Then too Humboldt, on the wind-swept Andean plateau, picked up fragments of the surveyor's pyramids whose construction by La Condamine had caused international repercussions. In preparation for his assault upon ice-covered Chimborazo, "the most magnificent spectacle of the Andes," Humboldt and his companions climbed 16,000-foot Pichincha, on whose peak La Condamine had spent twenty-three miserable days. Darwin, in his turn, read Humboldt's *Personal Narrative* "when he should have been studying the *Evidences of Christianity*" and decided that he was called to South America instead of to some quiet parish. Later, Spruce dismissed his classes promptly in order to devour Darwin's *Journal*, and became fired with the ambition to study South America's botany as Darwin had its zoology and geology.

Still other incidents serve to bind the four biographies into one continued

story. La Condamine prepared the first scientific report on rubber; Spruce, a century later, made the basic studies which enabled Wickham to kidnap the seedlings which broke the Brazilian monopoly. Spruce also, be it noted, continued his meticulous pressing and labeling of plants, even after rubber had become black gold and Indian rubber-tappers washed down paté de foie gras with imported champagne. Humboldt warned that the quinine trade would suffer unless the cinchona trees were conserved or planted elsewhere; half a century later, Spruce gathered the seeds from which the Asiatic plantations were started and even as he did so heard Ecuadorean bells tolling in honor of Baron Humboldt, dead at ninety in distant Europe.

There are details in this volume with which the scientific reader may take issue. For example: Caracas was situated at an altitude of three thousand feet when I was there; von Hagen has elevated it to four thousand. Lake Maracaibo is west, instead of "north" of Cumaná. The "alligators" mentioned so frequently are, in reality, caimans, for no true alligators occur in South America.

This book focuses attention upon four men, without slighting their companions or contemporaries. La Condamine's companions, Aimé Bonpland who accompanied Humboldt, Darwin's fellow voyagers, Spruce's friends in the Amazon—Bates and Wallace, Simón Bolívar whom Humboldt inspired, and many others are woven into the narrative. All these were the forerunners of a horde of investigators of many nationalities and interests; even the writer of this review once visited a Venezuelan hacienda where Humboldt had been entertained over a century earlier. Yet South America still calls, and much remains to be discovered by the explorer-naturalists of the future, for, as von Hagen says: "The list of things yet to be done is almost endless. South America has still to reveal the inner core of her riches."

CARNEGIE MAGAZINE

THE EDITOR'S DESK

A letter from one of the Trustees of Carnegie Corporation of New York to the late Colonel Samuel Harden-Church, written a number of years ago after a visit to Dunfermline, Scotland, the birthplace of Andrew Carnegie, is of interest in connection with Rose Demorest's history of Pittsburgh, the first part of which appears in this issue of *CARNEGIE MAGAZINE*.

The other day at Dunfermline we went into Pittencrief Park, the park which Mr. Carnegie gave to the town. In the middle stands an old manor house which belonged to a family named Forbes and back in the seventeen hundreds one of these people scratched his name on the window glass with a diamond ring. The name is still there and it is the name of the British officer who, finally, after Braddock's defeat, occupied Fort Duquesne and renamed it Fort Pitt. In other words, Dunfermline was in at the birth of Pittsburgh as well as a participant in its great period of growth.

In the town hall of Dunfermline there is also an old engraving of a provost of the town named Hackett who was killed, as the inscription says, on the Monongahela, in other words, in Braddock's defeat.

Evidently there is a kind of urge in the air of Dunfermline that moves people to go to Pittsburgh! You can't tell when the next emigration will take place. You had better watch out for them!

•••

I Retire to Cape Cod (S. Daye, Inc., New York), the new book by Dean Emeritus Arthur W. Tarbell, is being enjoyed by Tech alumni, for it carries the tang of salt sea breezes and the mellowness of Dean Tarbell himself. He is also author of *Cape Cod Abov!* (Little, Brown and Company, 1932) which went through three editions and *The Story of Carnegie Tech* (Carnegie Institute of Technology, Pittsburgh, 1937).

•••

Visitors to Carnegie Institute during April, according to tally taken by the guards, numbered 61,408. The busiest days, as always, were over the weekends, with Saturdays during the month averaging 2,782 and Sundays, 3,723. Saturday morning art classes regularly attract about 1,000 children. The average attendance on weekdays was approximately 1,500 persons.

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